

CATALOGUE

OF THE

FORTY-FIRST ANNUAL EXHIBITION

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

1864.

FOUNDED 1806.

J. W. Haines

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CATALOGUE

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CHESTNUT STREET ABOVE TENTH.

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PHILADELPHIA:

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CATALOGUE.

THE mutilated antique marble statue, of colossal proportions, standing in front of the Academy building under a tree, represents the Goddess Ceres. It was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.

The smaller figure on a pedestal on the opposite side is also antique.

The colossal bust in marble of Napoleon Bonaparte, on one side of the front portico, was the gift of Mr. J. L. Moss.

SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

* Indicates that the work is for sale. For particulars apply to the Curator.

The letters P. A. after an artist's name distinguish him as "PENNSYLVANIA ACADEMICIAN."

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	*On the Saucon, Pa.	D. W. C. Boutelle.	
2	Foundering,	James Hamilton, P. A.	B. H. Moore.
3	Astronomy,	J. Insko Williams.	Aaron Shaw.
4	Lady and Child,	Thomas Sully, P. A.	Thos. Fitzgerald.
5	Game,	Geo. Hetzel.	J. S. Martin.
6	On the Alleghanies,	Geo. Hetzel.	J. S. Martin.
7	*A Lazy Day in the Kennel,	S. A. Coleman.	
8	Last Days of Pompeii,	James Hamilton, P. A.	B. H. Moore.
9	Landscape,	A. Parton.	C. F. Haseltine.
10	*Macbeth,	A. Fredericks.	
11	*Morgan's Camping Ground in West Virginia,	S. P. Dyke.	
12	Portrait of a Lady,	J. J. Logue.	
13	Portrait of a Gentleman,	T. Sully, P. A.	Thos. Fitzgerald.
14	*Cattle,	Vanden Berg.	J. Snedikor.
15	The Gates of the Susquehanna,	E. D. Lewis, P. A.	Morehead.
16	From the Arabian Nights,	James Hamilton, P. A.	J. S. Martin.
17	Portrait of a Lady,	W. F. Jones.	
18	*Lehigh Valley near Bethlehem,	G. Grunewald.	
19	*Happy Days of Childhood,	J. T. Peele.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
20	Christmas Morning,	G. Geselschap.	Geo. Whitney.
21	Crags on Monument Mountain, . .	L. R. Mignot.	Jno. Bohlen.
22	Portrait of a Lady,	W. K. Hewitt.	
23	Italian Ball-players. Piazza before the Villa Torlonia, near Rome, .	Oswald Achenbach.	J. G. Fell.
24	Portrait of a Gentleman,	W. K. Hewitt.	Wm. Ernst.
25	Portrait of a Lady,	E. D. Marchant.	Miss E. R. R. Wetherill
26	Moonlight on Gunner's Run, . . .	James Hamilton, P. A.	J. T. Taitt.
27	Men of Progress—American Inven- tors,	C. Schussele, P. A.	John Skirving.
<p>This picture represents a convention or congress of distinguished inventors, all of whom were living when the painting was executed. The portraits—beginning on the left—are of Dr. Morton, Bogardus, Colt, McCormick, Saxton, Goodyear, Cooper, Mott, Henry, Nott, Ericsson, Sickles, Morse, Burden, Hoc, Bigelow, Jennings, Blanchard, and Howe.</p>			
28	Autumn Landscape,	James Hamilton, P. A.	J. T. Taitt.
29	Major-General Meade,	J. R. Lambdin.	
30	Little Freddy,	G. W. Pettit.	Jos. Pettit.
31	Windsor Castle,	Thos. Moran, P. A.	J. T. Taitt.
32	*Calla Lilies,	Geo. B. Wood, Jr.	
33	View in Maryland,	E. D. Lewis, P. A.	Mrs. D. Lewis.
34	Portrait of a Child,	W. K. Hewitt.	W. M. Abbey.
35	Portrait of a Lady,	G. W. Pettit.	Wm. Mellor.
36	Sunset on Ruins,	Jas. Hamilton, P. A.	C. M. Gibson.
37	Landscape,	I. L. Williams.	
38	Portrait of a Gentleman,	G. W. Pettit.	E. Livezey.
39	Do. do. . . .	G. W. Pettit.	A. G. Cattell.
40	*On a Rock,	Mrs. E. C. Hoyt.	
41	Grace before Meat—scene—a Suan- bian Post-House near Thuringen,	C. Hübner.	J. G. Fell.
42	*Niagara Falls,	S. Colman.	
43	*Stranded,	S. Parrish.	
44	*Learning to Work,	Wm. Graf.	
45	*Mount Palatus near Lucerne, . .	G. L. Brown.	
46	Lake Ducks,	Geo. Hetzel.	W. P. Wilstach.
47	Heart's-Ease,	W. P. W. Dana.	
48	Portrait,	T. Henry Smith.	
49	The last of the Wreck,	Jas. Hamilton, P. A.	M'Cutcheon.
50	Old England's Wooden Walls, . .	E. Moran, P. A.	H. Earl.

NORTH-EAST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
51	The Snow Storm,	H. Kauffmann.	Gen. Jackman.
52	*A Frosty Morning,	T. Henry Smith.	
53	* * *	E. D. Marchant.	
54	A Moonlight Night at Sea,	Jas. Hamilton, P. A.	
55	In the Valley of the Green Mountains,	W. H. Wilcox.	M. Baird.
56	Autumn Leaves,	Geo. C. Lambdin, P. A.	Mrs. El'a Bready.
57	Martello Towers, Gulf of Palermo, .	S. B. Waugh, P. A.	
58	*Summer time,	T. J. Fenimore.	
59	Boquet Valley, Adirondack Mountains,	W. T. Richards, P. A.	Geo. Whitney.
60	The Wissahickon,	G. W. Holmes.	T. H. Martin.
61	*Girl and Mirror,	T. Henry Smith.	
62	*Magdalen Græme reproving her Grandson in St. Cuthbert's Cell (vide Scott's Abbot),	R. H. Reed.	
63	Autumn on the Wissahickon,	Thos. Moran, P. A.	A. J. Drexel.
64	L'Ultimo Suspiro del Moro,	P. F. Rothermel, P. A.	J. T. Taitt.
65	Loss of the Monitor,	Jas. Hamilton, P. A.	A. D. Jessup.
66	Landscape,	G. Engelhardt.	Aufferman.
67	A Rural Scene in the Suburbs,	W. H. Wilcox.	
68	*In a Swamp,	T. P. Otter.	
69	*Autumn on the Wissahickon,	T. J. Fenimore.	
70	Portrait of a Gentleman,	J. R. Lambdin.	
71	Callas,	Geo. C. Lambdin, P. A.	
72	*Kept in,	R. H. Reed.	
73	The Pruner,	Geo. C. Lambdin, P. A.	Geo. Whitney.
74	The Quiet River,	I. L. Williams.	G. W. Hummel.
75	*Speculation,	T. Henry Smith.	
76	Sweet Sixteen,	E. D. E. Greene.	S. H. Greene.
77	Portrait of a Gentleman,	S. B. Waugh, P. A.	S. Broadbent.
78	Florence,	Geo. W. Conarro, P. A.	
79	May Flowers,	Geo. C. Lambdin, P. A.	Jas. A. Suydam.
80	*Woods on the Wissahickon,	G. B. Wood, jr.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
81	Portrait of a Boy,	G. W. Conarroe, P. A.	Mrs. Scott.
82	Portrait of a Lady,	S. B. Waugh, P. A.	S. Broadbent.
83	*Valley of Airolo,	F. De B. Richard.	
84	Notch in the White Mountains,	Russell Smith, P. A.	Jos. Lovering.
85	Quail and Young,	A. F. Tait.	Geo. Whitney.
86	Landscape,	W. T. Richards, P. A.	E. Castillon.
87	On the Coast of Wales,	Jas. Hamilton, P. A.	E. Randolph.
88	Head,	T. Sully, P. A.	
89	*Shipping Hay,	T. P. Otter.	
90	On the Conemaugh,	I. L. Williams.	E. H. Fidler.
91	Youthful Vanity,	H. Möselagen.	W. P. Wilstach.
92	Luna,	T. B. Read.	B. H. Moore.
93	Portrait of a Lady,	S. B. Waugh, P. A.	Fairthorne.
94	*Ploughing,	H. Van Ingen.	
95	*The Pariah or Outcast,	Jos. John.	
	<p style="text-align: center;">Cowering 'Mid the dank foliage and shining stones, As if in misery to stifle shame, Crouched the poor Pariah. Betrayed— alone, Lost utterly—yet strangely beautiful As some wan, wildered blossom hanging on The haggard brow of Ruin! Wond'rous fair The slender fingers clenching hopelessly At the polluted plants; all wild the cloud Of raven tresses from the forehead flung; Sank the despairing eye, as if to hide Within its own deep darkness from the light's Insulting sneer. She shuddered when the flash Of the far lightning fell athwart her brow, As if it were a demon's kiss, and when The keen and icy wind struck sharply through Her white and faded bosom, she would start With a quick agony, as though the beak Of a fierce vulture fastened on her heart. <i>From a Poem by L. Virginia Smith.</i></p>		
96	Le Via Santa Lucia, Naples,	E. L. Henry.	R. S. Ely.
97	Delaware Scene,	G. R. Bonfield.	E. H. Fidler.
98	Katie,	G. W. Conarroe, P. A.	S. Broadbent.
99	Portrait of a Boy,	Jas. McMurtrie.	Jos. Wister.
100	View on the Oetorara,	E. D. Lewis, P. A.	Mrs. D. Lewis.
101	Close of an October day, Valley of the Lehigh,	D. W. C. Boutelle.	Jno. Bohlen.
102	The Organ man,	Jos. B. Howell.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
103	Ariel,	G. F. Bensell, P. A.	C. F. Haseltine.
104	Portraits, in a Parlor,	A. Lawrie.	C. Remington.
105	Landscape,	G. R. Bonfield.	W.H.Dougherty.
106	Magdalen,	W. K. Hewitt.	do.
107	Harry,	G. W. Conarro, P. A.	
108	*View in the White Mountains,	H. W. Robbins.	
109	Torre di Schiavi near Rome,	S. R. Gifford.	Jno. Bohlen.
110	The Blackberry Party,	Jos. John.	M. Baldwin.
111	Landscape,	A. Parton.	C. F. Haseltine.
112	Contest for the Field,	Jos. John.	J. J. McIlhone.
113	Study in Autumn,	H. W. Robbins.	
114	*Juniata,	F. De B. Richards.	
115	Hathaway Cottage,	P. Moran.	W. Kulp.
116	Delaware River,	G. R. Bonfield.	T. H. Gill.
117	Claude,	E. D. Marchant.	C. A. Smith.
118	*Edward Everett,	J. H. Young.	
119	Havana,	E. D. Lewis, P. A.	Mrs. D. Lewis.
120	*Painting Flowers,	T. Henry Smith.	
121	The Dead Bird,	Leon Caille.	W. P. Wilstach.
122	*The Withered Flower,	H. Helmick.	
123	Cascade at Catskill,	G. W. Holmes.	
124	Little Maggie,	E. D. Marchant.	W. G. Weymer.
125	Undine,	G. F. Bensell, P. A.	C. F. Haseltine.
126	Snowballing,	C. F. Blauvelt.	
127	*Cherries,	Virg. Granbery.	
128	*Strawberries,	do.	
129	A Recruiting Party,	Geo. C. Lambdin, P. A.	M. Baird.
130	Lily-Fairy,	do.	Geo. Whitney.
131	On the Conestoga,	I. L. Williams.	S. Broadbent.
132	Joy of the House,	E. Baugnet.	W. P. Wilstach.
133	Looking toward Newport,	E. D. Lewis, P. A.	Mrs. D. Lewis.
134	Marine,	T. P. Otter.	Hugh Davids.
135	*Excelsior,	W. P. W. Dana.	
136	General Reynolds,	J. R. Lambdin.	
137	In the Beech Wood,	Geo. C. Lambdin, P. A.	R. M. Olyphant.
138	Ducks,	E. Lemmens.	Miss Bohlen.
139	A Young Navigator,	E. Castan.	W. P. Wilstach.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
140	Entrance to a Baronial Hall, time of Henry VIII.,	E. L. Henry.	W. Kulp.
141	*Girl at a Window,	I. E. Craig.	
142	A Wood Sawyer,	C. F. Blanvelt.	
143	*Writing to Papa,	E. White.	
144	Garden Flowers,	Henrietta Granbery.	
145	*La Duenna,	Geo. H. Hall.	

NORTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
146	Fruit,	Emma Seligman.	H. Seligman.
147	Fruit,	do.	do.
148	Marine View,	Mrs. E. C. Hoyt.	Jas. Traquair.
149	*Acrobat Family,	Martin.	Anferman.
150	*Jan Steen and his Friends,	J. Carlin.	
151	*Landscape,	Wm. J. Fетters.	
152	Nantasket Beach,	W. Van Bonfield.	W. H. Dougherty.
153	Scene in Nicaragua,	C. H. Spooner.	
154	Swiss Woman and Child,	Kaltenmoser.	T. Hilsen.
155	Portrait of Gentleman,	W. K. Hewitt.	W. H. Dougherty.
156	Ingeborg,	Miss de Martens.	T. Hilsen.
157	St. Agnes,	P. F. Rothermel, P. A.	W. H. Dougherty.
158	*Fruit,	Victor Arnold.	
159	Horses attacked by Lions,	F. Adam.	T. Hilsen.
160	Sketch on the Juniata,	Geo. Hetzel.	T. H. Martin.
161	*Quails and Cherries,	G. H. Hall.	
162	In the English Channel,	J. Hamilton, P. A.	J. S. Martin.
163	Landscape,	Gerry.	
164	Landscape,	G. F. Bensell, P. A.	C. F. Haseltine.
165	Marine View near Newport,	W. S. Haseltine.	T. Hilsen.
166	Fancy Head,	Gagl.	do.
167	Okehampton,	T. Moran, P. A.	J. Bohlen.
168	Beach Scene,	J. Hamilton, P. A.	B. H. Moore.
169	Sketch,	Vearon.	R. S. Martin.
170	Portrait of Child,	J. R. Lambdin.	
171	Spring and Winter of Life,	Waldmüller.	J. L. Claghorn.
172	*Turning to Rain,	G. B. Wood, jr.	
173	*Kingfisher's Haunt,	do.	
174	*Mouth of Cooper's Creek,	J. B. Blair.	
175	Autumn Leaves,	J. Hamilton, P. A.	B. H. Moore.
176	Autumn Evening,	C. H. Spooner.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
177	The Proclamation of the French Republic, Feb. 24th, 1848, . . .	F. Philippoteaux.	C. L. Derby.

The scene represented took place in front of the Hôtel de Ville at Paris. The central group is composed of citizens whom the people have appointed to constitute the Provisional Government, and Lamartine, in their name, is proclaiming from an elevated position the principles adopted by the new authority. In this group are likenesses of Dupont de l'Eure, Lamartine, François Arago, Ledru Rollin, Louis Blanc, Pagnere, Flacon, Albert, Marie Cremieux, Garnier Pages, and Armand Marast.

The dead man in the foreground is Roux, a journeyman mason, who was shot by his comrades for having committed a theft during the revolutionary fight. On his breast is a placard, written with his blood, "Death to Robbers." Not far from him is Junot, a terrace-maker, on guard over the offerings for the help of the wounded. He is eating, after having fasted for two days rather than abandon his post at the barricade.

Of the two brothers Benaud, the sculptors, one is being carried to the hospital, mortally wounded at the capture of the Chateau d'Eau, his fine Newfoundland dog following him. His brother is seen fraternizing with soldiers of the line.

As the plunder of the Palace of the Tuileries is being borne to the depot at the Hôtel de Ville, a silver spoon has fallen to the ground, and we see the little drummer boy, Pierre, who beat the charge at the capture of the Chateau d'Eau, hastening to replace it. Near this is the beautiful girl, Marie of Lille, carrying a sword, and riding a white charger, both captured during the struggle, a liberty cap on her head, and in her hand a republican flag. She received the decoration of the Cross of the Legion of Honor for her courage in attending the wounded through the whole conflict. (She now keeps a café at Rouen.)

Many of the other figures also are portraits of individuals who distinguished themselves during the struggle.

178	Morning on the Sea Shore, . . .	J. Hamilton, P. A.	J. S. Martin.
179	Coast Scene,	A. E. Goodess.	
180	*A Wood Nymph,	Wm. Graff.	
181	*Virgin and Child,	G. W. Bull.	
182	Hide and Seek,	H. Von Seben.	G. Whitney.
183	Judith,	G. W. Pettit.	A. G. Cattell.
184	The Christening,	H. Salentin.	G. Whitney.
185	Europe,	J. W. Cassilear.	J. S. Whitney.
186	America,	do.	do.
187	The Fruit Seller,	C. Baum.	
188	Twilight,	Wm. Van Bonfield.	G. Hummel.
189	Zizimi Visited in Prison by a Young Noble Lady,	Bard.	T. Hilsen.
190	Listening to the Sabbath Carol, . . .	J. John.	M. Baldwin.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
191	At the Convent Door, . . .	A. Siegart.	G. Whitney.
192	The Haunted House, . . .	R. Tait.	
193	*A Shady Nook, . . .	G. B. Wood, jr.	
194	*Toll Gate on the Wissahickon, . . .	do.	
195	The Lost and Found, . . .	R. H. Reed.	C. F. Haseltine.
196	Horses, . . .	A. Adam.	T. Hilsen.
197	No Ear for Music, <i>verre blanc</i> . . .	E. Bosch. <i>win 15</i>	A. Shaw.
198	*Calla, Cactus and Strilytzia, . . .	G. W. Hall.	
199	Autumn, <i>Spach</i> . . .	Thomas Moran, P. A.	G. F. Tyler.
200	Greyhound, . . .	H. C. Bispham.	J. Leedom.
201	Fog at Narragansett, . . .	J. A. Suydam.	G. Whitney.
202	The Kite Flyers, . . .		do.
203	Peaches, . . .	T. A. Richards.	J. Bohlen.
204	Fruit, . . .	Emma Seligman.	H. Seligman.
GLASS CASES ON SOUTH END OF GALLERY.			
205	Portrait of a Gentleman, . . .	J. Henry Brown, P. A.	A. Biddle.
206	Portrait of a Gentleman, . . .	do.	G. D. Rosengarten.
207	Portrait of a Gentleman, . . .	do.	Tho. H. Powers.
208	Portrait of a Gentleman, . . .	do.	Mrs. S. Lewis.
209	Medallion of the Façade of the Cathedral of St. Peter and St. Paul, . . .	A. C. Paquet.	
210	The Bond Woman's Daughter, . . .	M. L. Wagner.	
211	All Alone, . . .	Jas. W. Newport.	
212	Miniature of a Young Lady, . . .	do.	

SOUTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
213	*Wine makes Merry,	J. J. Logue.	.
214	Lago Maggiore,	A. Gaultry.	T. H. Martin.
215	Portrait of a Gentleman,	W. K. Hewitt.	
216	Head of a Child,	C. L. Fussell.	
217	Rising Moon—Crowland Abbey (England),	M. Sommerville.	H. Earl.
218	Fruit,	Geo. F. Bensell, P. A.	C. F. Haseltine.
219	*Sunday Morning,	R. H. Reed.	
220	*Old Mill—Nesquehoning, Pa.,	F. De B. Richards.	
221	Portrait of a Gentleman,	W. K. Hewitt.	
222	A Study,	Alfred De Dreux.	Hilsen.
223	Wreck,	A. E. Goodess.	
224	Landscape,	Arthur Parton.	C. F. Haseltine.
225	Twilight,	G. R. Bonfield.	W. H. Dougherty.
226	In the Clove—Catskill,	G. W. Holmes.	T. H. Martin.
227	Sketch in Butler County, Pa.,	G. Hetzel.	do.
228	*Sunday Morning,	Sappentry.	Auerman.
229	*The Way across the Fields,	W. F. Porter.	
230	Claverie Creek,	Jas. Hartny.	R. S. Martin.
231	Sketches,	W. Van Bonfield.	
232	*A Plate of Strawberries,	Virg. Granbery.	
233	*Fruit,	Ed. Mitchell.	
234	Deliverance of Leyden,	Wittkamp.	Academy.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcasses of their fellow-

citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: “My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful.”

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Yssel had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zeland, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



- No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.
- No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.
- No. 3. The Military Chief, *Van der Does*.
- No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.
- No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.
- No. 6. Is a portrait of the Painter, *M. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a

thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
235	*Death of General Lyon, . . .	Levin & Mulligan.	St. Louis, Mo.
236	The Chase, . . .	Alfred De Dreux.	R. Sturges.
237	Arctic Seenery, . . .	J. Hamilton, P. A.	B. H. Moore.
238	Cupid watching the effect of a shot through a key-hole, . . .	J. F. Weir.	do.
239	Grand Canal (Venice), . . .	C. P. Cranch.	R. Sturges.
240	After a Gale, <i>del. x</i> . . .	J. Hamilton, P. A.	J. S. Jenks.
241	Waiting for the Tide, . . .	W. Van Bonfield.	G. Hummel.
242	Bridge over Ridley Creek, near Media,	Mrs. E. C. Hoyt.	Jas. Traquair.
243	*Mount St. Michael, . . .	H. Efehke.	Auferman.
244	Sortie at Gibraltar, . . .	Trumbull.	Boston Athe- næum.
245	Portrait of Benjamin West, . . .	C. R. Leslie, after Law-	do.
246	The Weeper of Wirtemberg, . . .	Ary Scheffer. [rence.	do.
247	Holy Family, . . .	Wm. Page.	do.
248	*Scene in Kanawha, West Virginia, .	W. F. Porter.	
249	*Cherries, . . .	Henrietta A. Granbery.	
250	*Fairy Bath, . . .	Annette Bishop.	
251	View up the River Del. Water Gap,	M. Sommerville.	H. Earl.
252	Close of the Day, . . .	J. Eugene Craig.	Mrs. Bready.
253	Head, . . .	do.	do.
254	*October Landscape, . . .	C. Ogilbie.	
255	*Grapes, . . .	Virginia Granbery.	
256	*Shepherd and Sheep, . . .	Vanden Berg.	J. Snedecor.
257	*Freedburg Castle (Tyrol), . . .	Geo. Wunderlich.	
258	*Landscape (Composition), . . .	Jos. S. Thomas.	
	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Wash- ington (<i>over the door of the gallery</i>),	Butti.	Academy.

These bas-reliefs are the models executed to ornament the principal portal of the post-office building at Washington. The keystone is a mask of Fidelity, marked by her usual emblems. In the spandrels are winged figures appropriately representing

Steam and Electricity: the former, with a countenance indicating power and energy, applies his torch to the engine that hurls forward the railroad car; the latter, of bright and animated expression, holds in one hand the unfolded scroll, and from the other throws the lightning dart, indicative of the electric telegraph.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
259	<p>Statue of Penelope (marble), presented by J. Rhea Barton, Esq., .</p> <p>Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.</p> <p>"Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."</p>	Rinaldo Rinaldi.	Academy.
260	Hero and Leander,	Steinhauser.	do.
261	<p>Cast of one of the celebrated Gates of the Baptistery of St. John, at Florence,</p> <p>The ten panels of this gate contain representations of the following subjects, commencing at the top on the left:—</p> <ol style="list-style-type: none"> 1. The story of Adam and Eve. 2. The story of Cain and Abel. 3. The story of Noah after leaving the Ark. 4. Abraham and the three Angels. 5. Jacob and Esau. 6. Joseph and his Brethren. 7. Moses on Mount Sinai. 8. The Israelites' passage of the Jordan. 9. David and Goliath. 10. The Queen of Sheba visiting Solomon. 	Lorenzo Ghiberti.	do

R O T U N D A.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
262	Bust of Gen. Meade,	J. A. Bailly, P. A.	
263	Paradise Lost,	do.	
264	First Prayer,	do.	
265	Bust of Gen. Grant,	do.	
266	David returning thanks for his triumph over Goliah,	Schweminger.	Academy.
267	The Evangelist St. Mark,		
268	Baron Williams,	Thompson, R. A.	do.
269	Cupid,	H. Roberts.	
270	Bonaparte Crossing the Alps (after David),	C. B. Lawrence.	Academy.
271	Gil Blas securing the Cook in the Robber's Cave,		
272	Bust of Albert Barnes, D.D.,	S. B. Downing.	
273	Pat Lyon,	J. Neagle, P. A.	Academy.
274	Portrait of Hon. Simon Cameron,	S. B. Waugh, P. A.	Col. Bingham.
275	Bust, Maria Louisa,	Canova.	J. L. Hodge.
276	Esperanza,	Miss L. Stoddard.	
277	Bust, W. S. Plumer, D.D.,	Mary Kollock.	
278	Bust, P. F. Rothermel,	Jos. A. Bailly, P. A.	
279	Bust of a Gentleman,	J. Broome, P. A.	C. B. Barclay.
280	Bust of Hamilton,		
281	Adam and Eve,	Carlo Lotti.	Academy.
282	Queen Victoria,	T. Sully, P. A.	St. George's Society.
283	Bust of Henry Clay,	H. Cannon.	Academy.
284	Solitude,		
285	Bust of Lafayette,	Greenough.	do.
286	Reflecting Love,	J. H. Haseltine.	
287	Bust, Benjamin Franklin,	Ceracchi.	Academy.
288	Statuette—The Freedman,	J. Q. A. Ward.	
289	Venus de' Medici (after the Antique),		Academy.
290	Mercury deceiving Argus,	Salvator Rosa.	do.
291	The Spirit of the Rhine,	Schwanthaler.	Mrs. H. Farnum.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
292	Statuette—Antinous,		Academy.
293	Crayon Portrait,	T. M. J. Johnston.	S. J. Taitt.
294	Newtown Cemetery,	T. L. Cernea.	
295	*Summer,	Jos. John.	
296	*Winter,	do.	
297	Caerlaveroc Castle,	T. L. Cernea.	
298	Lake George—Sunset,	Ed. Lewis, P. A.	McCauley.
299	Dominie Sampson and Meg Merrilies,	D. C. Johnson.	J. T. Taitt.
300	Twilight in November,	T. L. Cernea.	
301	Fruit,		J. S. Martin.
302	A Merry Christmas and a Happy New Year,	W. Cresson.	C. F. Haseltine.
303	The Holy Family (after Raphael), .		J. H. Powell.
304	*Spring Beauties,		
305	The Tribute Money (after Rubens),	Tho. Sully, P. A.	Academy.
306	The Holy Family,		do.
307	Portraits—Offhand Sketches, . .	T. S. Hacker.	
308	House at Orange Mt., N. J., . .	E. T. Littell.	
309	The Farmer Boy,	F. O. C. Darley.	C. F. Haseltine.
310	The Traveller,	do.	do.
311	Nook in the Black Forest, . . .	T. S. Hacker.	
312	Blind Harper and his Child Guide, .	S. J. Ferris.	W. P. Wilstach.
313	Church of the Incarnation (N. Y.), .	Emlen T. Littell.	
314	Grave Digger,	G. F. Bensell, P. A.	C. F. Haseltine.
315	Orphans' New Year Eve (after R. H. Reed),	S. Sartain, P. A.	
316	Epigæa Repens,	G. B. Wood.	
317	The Race,	E. B. Bensell.	C. F. Haseltine.
318	Andromeda,	G. F. Bensell, P. A.	do.
319	Parsonage (Jenkintown, Pa.), .	E. T. Littell.	
320	Bacchante,	Ceracchi.	Academy.
321	Girl at the Fountain (Bronze), .	Pradier.	H. Tyndale.
322	Adoration of the Magi (School of Rubens),		Academy.
323	Bacchante and Faun,	Ceracchi.	do.
324	*Statuette, Union Refugees, . .	John Rogers.	
325	Spring,	Palmer.	Academy.
326	Portrait of a Lady (Bas Relief), .	Miss Foley.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
327	Proserpine. Presented by John Livezey (Phila.),	Hiram Powers.	Academy.
328	*Statuette—The Returned Volunteer,	John Rogers.	
329	Carving in Wood, by a prisoner in the Bastile,	Auber Parent.	E. I. Dutilb.
330	Carving in Wood, by a prisoner in the Bastile,	do.	do.
331	Washington,	Gilbert Stuart.	Academy.
332	Death of Abel,	Carlo Lotti.	do.
333	Battle of the Centaurs and Lapithæ, original model (in the centre of Rotunda),	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid:—

“E'en still, methinks, I see Phœocomes;
 Strange was his habit, and as odd his dress;
 Six lions' hides, with thongs together fast,
 His upper part defended to the waist,
 And when man ended the continued vest,
 Spread on his back the trappings of a beast.”

334] Paintings on Glass (over front door), [J. & G. H. Gibson. [Academy.

NORTH GALLERY.

THE pictures in this gallery are a portion of the permanent collection belonging to the Academy, and are not regarded as forming part of the annual spring exhibition.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
335	Judith and Holofernes,	Jacobs.	Academy.
336	Late Edward L. Carey,	T. Sully, P. A.	do.
337	Dead Man restored to Life by touching the bones of the Prophet Elisha. 2 Kings xiii. 20,	Wash. Allston.	do.
338	Death on the Pale Horse. Rev. vi. 1,	Benj. West, P. R. A.	do.
339	Paul and Barnabas. Acts xv. 12,	do.	do.
340	Fruit and Flowers,	Bosschaert.	do.
341	Portrait of James Ross,	T. Sully, P. A.	do.
342	Datheen Preaching,	Wittkamp.	do.
343	Fishermen Pushing out to Sea,	Lucatelli.	do.
344	Banditti among Ruins,	Pannini.	do.
345	Do. do. . . .	do.	do.
346	Dying Brigand,	E. H. May.	do.
347	Shipwreck,	Jos. Vernet.	do.
348	Dead Game and Dog,	Snyder.	do.
349	Clown in a State of Dejection,	T. Gonne.	do.
350	Frederick the Great (Statue),	Kiss.	do.
351	Dugald Stewart (after Raeburn),	J. R. Lambdin.	do.
352	Boar Hunt,	Snyder.	do.
353	Royal Family of Naples,	Jos. Vernet.	do.
354	Landscape Evening,	Paul Weber.	do.
355	The late Chief Justice Marshall (after Inman),	J. R. Lambdin.	do.
356	Miss Leslie,	T. Sully, P. A.	do.
357	Samson and Delilah,	David.	do.
358	Snow Scene,	Lucatelli.	do.
359	Time and Truth Correcting Love,	Le Brun.	do.
360	Portrait of the President of the A. F. A.,	Inman.	do.

GALLERIES OF CASTS FROM THE ANTIQUE IN BASEMENT.

A description is affixed to the principal objects.

MODELLING ROOM, WEST SIDE—OPEN TO VISITORS IN DAYTIME ONLY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
361	Dying Gladiator,	Antique.	Academy.
362	Venus of Arles,	do.	do.
363	Antinous of the Vatican,	do.	do.
364	Germanicus,	Cleomenes, jr.	do.
365	Antinous of the Capitol,	Antique.	do.
366	Dancing Faun,	do.	do.
367	Torso of the Venus Milo,	do.	do.
368	Boy and Goose,	Boethus.	do.
369	Torso—Psyche of Naples,	Antique.	do.
370	Boy extracting a Thorn,	do.	do.
371	Aristides, surnamed the Just,	do.	do.
372	Hebe,	Modern French.	do.
373	Mercury,	John of Bologna.	do.
374	Marsyas (torso),	Antique.	do.
375	Faun (torso),	do.	do.
376	Atlas,	do.	do.
377	Genius of the Vatican,	do.	
378	Venus de' Medici,	Cleomenes.	do.
379	Torso of Hercules, or Mich. Angelo's Torso,	Apollonius.	do.
380	Discobolus,	Antique.	do.
381	Venus of Milo,	do.	do.
382	Cephissus (called Ilissus), from the Elgin marbles,	Phidias.	do.
383	Laöceon (group),	Agessander, &c.	do.
384	Theseus (from the Elgin marbles),	Phidias.	do.
385	Apollo Belvidere,	Antique.	do.
386	Fighting Gladiator,	Agasias.	do.
387	A Son of Niobe,	Scopas.	do.
388	Genius of the Vatican (duplicate),	Antique.	do.
389	Evening and morning,	Michael Angelo.	do.
390	A Head of one of the Horses of the Sun, from the Parthenon,	Phidias.	do.
391	Night and Day,	Michael Angelo.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
392	Supplication,	Antique.	Academy.
393	Anatomical Figure,	Houdon.	do.
394	Crouching Venus,	Antique.	do.
395	Cupid in a Shell,	Fraiken.	do.
396	Boy extracting a Thorn,	Antique.	do.
397	Venus of the Bath,	Polycharmus.	do.
398	Milo of Cortone,	Modern.	do.
399	Castor and Pollux,	Antique.	do.
400	Silenus and the Young Bacchus,	do.	do.
401	The Townley Venus,	do.	do.
402	Jason (called Cincinnatus),	do.	do.
403	The Knife Grinder, or Listening Slave,	do.	do.
MODELLING ROOM.			
404	{ Casts from the Frieze around the Parthenon on the Acropolis at Athens, }	Phidias.	do.
405			
406			
407			
408	{		
409	Casts from a part of the Phygalian Frieze.		
410	Singing School (alto rilievo),	Luca della Robbia.	
411	Group in Freestone, illustrative of Burns' Tam O'Shanter,	James Thom, late of Scotland.	Franklin Institute.

— Ae market night,
 Tam had got planted unco right,
 Fast by an ingle bleezing finely,
 Wi' reaming swats, that drank divinely;
 And at his elbow Souter Johny,
 His ancient, trusty, drouthy crony.
 Tam lo'ed him like a vera brither,
 They had been fou' for weeks thegither.
 The night drave on wi' sangs an' clatter,
 And a' the ale was growing better:
 The landlady and Tam grew gracious,
 Wi' favors secret, sweet, and precious;
 The souter tauld his queerest stories;
 The landlord's laugh was ready chorus;
 The storm without might rair and rustle,
 Tam did na mind the storm a whistle."

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